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LOS ANGELES
FREE PRESS

SHERIFFS AT THE FIFTH ESTATE
CITY COUNCIL PLANS URBAN RENEWAL
LINDY'S "CRIME & PUNISHMENT"
CALENDAR OF EVENTS——SEE PAGE 8
A NEW WEEKLY 10¢

VOL. 1, No. 13 THURSDAY, OCTOBER 15, 1964 10¢ (15¢ outside of Los Angeles)

3rd L.A. FILM-MAKERS FESTIVAL

MADNESS AT MIDNIGHT or THE LONE ANGER RIDES AGAIN

ART KUNKIN

Persons attending the 3rd Los Angeles Film-makers Festival at the Cinema Thatre were astonished to find Kenneth Anger, one of the judges at the 1st Festival, picketing the theatre and distributing a leaflet urging a boycott of The Cinema.

To those who have knowledge of Kenneth Anger's career, the situation was difficult to understand because in recent months the Cinema owners have spent $7,000 in legal fees in a defense of its right to exhibit Anger's film, "Scorpio Rising."

Anger alleged in his leaflet that the Cinema Management maliciously scheduled a stolen print of his experimental film, "Inauguration of the Pleasure Dome," without Anger's permission. He further claims that when he attempted to take possession of the allegedly stolen print, he was attacked by a number of men who appropriated the film with the "knowledge and collusion of the Management of the Cinema Theatre."

Interviews with all the interested parties at the Theatre, and with Anger himself, seems to establish that while the legal ownership of the contested print is a questionable and complicated matter, and while Anger was attacked on the premises of the Cinema, the Management of the Cinema Theatre acted in an honorable manner throughout, and that Anger suppressed the relevant facts leading to this judgment when writing his leaflet.

Anger evidently made arrangements over a year ago to sell a print of his film. It is rumored, but can not be documented now, that he only received a partial payment while allowing the print to leave his possession.

When Anger found out about the Cinema booking of the print in question, the Cinema Management agreed at first not to show the print and struck its name from the theatre poster. After further discussion, Anger agreed to permit the film showing on the night scheduled if he was permitted to make a statement to the theatre Midnight audience on the legal questions involved and if the print was to be held by a neutral party pending a legal decision.

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DATED MATERIAL

At seven p.m. last Monday evening, the Third Los Angeles Film-Makers Festival began at the Cinema Theatre, drawing its usual capacity crowd. I entered the theatre apprehensive but hopeful, downed three or four of their free cups of ersatz orange drink to nerve myself, and sat down to watch. Eight hours and thirty films later I staggered out into the night, feeling as though I had been dropped into a McCormack Reaper.

Thinking dazedly about it on the way home, I decided there had been only two times in my life before that I had been so brutally mauled: the first was Basic training at Fort Leonard Wood, and the other was the Second Los Angeles Film-Makers Festival at the Cinema Theatre.

"Festival" is a misleading word: it derives from the Latin festivus meaning "joyous" and "gay," and hence connotes "A periodic season of entertainment of a specific sort; festivity, revelry." Hence either the dictionary or John Fles is wrong: there was nothing either joyous or gay about the evening, nor could it be called entertainment in any sense whatsoever; barring a few exceptions, it resembled a festival the way a G.I. Party resembles a party.

Seeking precision, we may call it an Event, at least, and, further, a contest. The Cinema Theatre, good-hearted soul that it is, offers a prize in open competition to the best short film entered. This time the prize consisted of one thousand dollars plus exhibition at twenty-five theatres around the country, which is quite an inducement.

The judges were two film-makers, Gregory Markopolous and Jack Smith, and the poet Michael McClure, all of whom have won relative renown in their respective fields. I do not envy them their task, for they had to screen the God damned things before Monday's showing, and thus had to sit through a good deal more garbage than the rest of us did. I wouldn't be surprised if at least one of the three has developed stigmata by now.

But since so much of the stuff is worthless, the field narrows rather readily to about four out of the

NORMAN HARTWEG

thirty: Ingreen, by Nathaniel Dorsky; Mary's Day by Baylis Glascock; Wormwood Star, by Curtis Harrington; and Mass, by Bruce Baillie (which was not shown as part of the Festival per se but was screened along with sixteen others after the scheduled films ended -- it is likely, as a result, that many of the audience missed it). These four films could not be more unlike one another, which points up a certain problem which I shall return to shortly, after noting that the four films I have listed above were the only ones, generally speaking, that I could bear, and that of these four, were I a judge, I would, with some hesitation, choose Mass as the winner, with Mary's Day a close second.

Mass, in my estimation, demonstrates both (a) an unequivocal understanding of the nature of the filmic medium as a means of personal statement, and (b) an ease and assurance concerning the techniques appropriate for communicating this statement. It is thus a minor work of art, and would have to receive my vote over the other three, although each of them is excellent in what it sets out to do.

Mass is dedicated to the Dakota Sioux and is, in its own way, as heartbreaking an indictment of the civilization that defeated and destroyed them as is Kent Mackenzie's Exiles. But where Mackenzie's film is documentary, approaching cinema-verite in its insistent non-interference in the lives it documents, Baillie's is poetic imagery of an intensely personal nature, relying as much on suggestion and intimation as the French Imagist poets. What makes Baillie's film stand out from other films of its kind is the fact that his images are purely cinematic and non-literary, poetry of the cinema rather than in it, to paraphrase Cocteau. The weakest parts of the film are those, accordingly, which are overtly Symbolic and liable to easy paraphrase: the motorcyclist, the final carrying off of the corpse in the limousine; but they do not hamper the film's effect, its meaning, or its artistry.

Before discussing the other films, let me now re-turn to the problem I mentioned earlier. As yet, no one has much of an idea of what film art is (nor art itself, for that matter); its ultimate essence (if there is one) eludes us, and we grope as best we can for an understanding, even if limited, of creativity itself, and of the creative act.

which lacks a coherent artistic tradition, the problem is worsened by what amounts to an aggressive refusal to maintain any standards at all. It has thus been possible in recent years, as abstract, non-objective art became the vogue, to find critics who consider that their very lack of critical standards is itself a virtue, and who decry the attempt to construct a coherent aesthetic of any sortas recidivism of the worst kind. The public, used to judging art in terms of what it represented, was thus left helpless as art ceased to represent, and could find no help in criticism. Thus art (until the recent appearance of Pop, which is at least About something) became largely a matter of conversation between artists alone, and its essential function was lost.

Presently, distinctions are once again being made, and the first tentative efforts toward, at least, relative judgments are appearing; but the artist, now unfortunately accustomed to his ingrown and incestuous state, is as likely as not to screech in horror. Since no one can satisfactorily define what art is or should be, how dare anyone criticize him? If he chooses, like Andy Warhol, to make an eight-hour movie recording a man who is fast asleep, who is to say this is not art?

The audience at the Cinema Theatre is willing; it hooted and hissed its disapproval of Warhol's entry in this Festival, which was a three-minute consideration of a woman(?) eating a banana, but inasmuch as some fair-sized portion of the audience hissed and booed everything in sight, we can not consider this criticism; to me it seemed little more than the boorish and vulgar yawp of the Yahoo triumphant. This audience, incidentally, was very nearly the identical audi-

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LAWRENCE LIPTON'S COLUMN

THE WASP

In Memoriam : Ambrose Bierce 1842-1914

MEANS AND ENDS: The news that the white supremacist son of a prominent Southern white supremacist, suspected of bombing Negro homes and churches (in the South, "suspected" means guilty but not arrested), has been picked up as a bank robber, opens up illuminating vistas of philosophy, politics and public morality. What is the morality of means and ends? Stalin is said to have robbed banks to finance the revolution against the tzars. Robbery, to say nothing of murder, is held to be good strategy in war, insurrectionary, guerilla, cold war, hot war, ALL war, no matter what the cause or the goal. It would be interesting to determine how much of the $40,000 loot the young white supremacist donated to the cause and how much went into his own pocket.

It is worthy of note that Southern justice rates bank robbery as a punishable crime but drags its heels when it comes to murdering and bombing Negroes. Maybe Negrocide is one thing, but robbing a bank--that's going TOO far. Besides, it is unnecessary for a white supremacist to rob a bank to get money for his cause. He can walk in at the front door, see the president of the bank, and walk out with a contribution to the cause any day of the week. In fact, he doesn't even have to see the banker. He can go direct to the bank's millionaire depositors with a good cause like segregation and be sure of a friendly helping hand. and he wouldn't have to confine himself to the South. Southern California bankers are as good prospects as any for such a high religious and moral cause as segregation.

CAMPAIGN CAR STICKER: "I Believe in God, the Constitution and Yes on 14." Before you wax indignant over the coupling of God with segregation, go back and read your Old Testament. And read up on your Church history--Catholic and/or Protestant. You will find that the same God whose authority is quoted and whose blessing is prayed for by the Rev. Martin Luther King is invoked by Gov. Wallace and Barry Goldwater. Both can find Scripture to support their cause. Show me a Chosen People, a True God and a True Faith and I'll show you a potential Supremacist--white, black, yellow, red, communist, capitalist, any race, creed or color. "One God, one Truth, the Absolutes, bear bitter fruit," says the poet. The bitter fruit of the lynch tree is only one form of it.

FAMILIAL LOVE: Castro's sister wants the U.S. TO MURDER HER BROTHERS Fidel & Raoul because they are anti-Christian. A nice, sisterly Christian thought, if a few thousand Americans and Cubans also get murdered in the process that is okay too with sister. It will add a few thousand saints to the glory of the Prince of Peace and a few devils to the roster of Hell.

WRONG NUMBER PLEASE. In his L.A. Times Calendar article of Oct. 11, Art Seidenbaum noted the rise of the "in conference" ploy as a status symbol in business one-up-manship. It is a witty piece in Seidenbaum's best style and worth fishing out of the waste paper basket if you missed it. He calls it a "Communications Breakdown" but I would like to call attention to the economic loss it entails to the public. I would go further and advise the Foundations to consider appropriating at least one of their many tax-exempt millions to a study of the subject. How much of A.T.&T's bloated annual profit, for instance, comes from fruitless phone calls? And while they're at it--how much is there in it for the telephone companies to install PBX boards in business and governmental establishments and charge the phone caller for the information that his party isn't in? What IS an uncompleted call? Obviously it is worth nothing but lost time, money and nervous wear and tear to the telephone user. But how much is it worth to the telephone company and its stock holders? Millions? Tens of millions? And how about wrong numbers? How many phone users have the time or care to take the trouble to report a misdialed number -- than which nothing is easier in this day of seven digit dialing,-- to say nothing of ten to twenty digit dialing on long distance calls.

BASIC ISSUES: Headline reporting the political campaign in Britain:

ADULTERY VIES WITH
A-ARMS IN BRITAIN.

What could be more basic? Here we have cause and cure all wrapped up on one package. Population explosion and depopulation explosion.

THE GLORY OF WAR is being revived once more in the World War 1 series that CBS is contributing this season to the cause of world peace. The sound track composers supply the bugles which were already obsolete in 1914 except in parades. If narration fails to sell blood, guts and glory in the words, the music fills in with pomp and circumstance. Its all there -- the silly looking kings, emperors and generals with ramrods up their hind ends, the stilted pseudo-poetic heroics of the narrator dragging out the old war propaganda cliches, the bombs bursting in air -- everything except closeups of the real horrors of war, the shattered faces and bodies of men, the basket cases in the top secret wards of the hospitals back home and the maimed and crippled millions still hobbling around all the streets of the world fifty years after The War to End War.

City Hall Report

PLANNING FOR URBAN RENEWAL

RIDGELY CUMMINGS

CCNA--Present indications are that urban renewal is going to be a major political issue during the 1965 city election campaign.

This is so because of the timing of important steps in four pending urban renewal projects, and particularly the timing of the 177 acre Hoover-USC project.

The controversial Hoover proposal would give USC 58 acres to expand in and there's not too much opposition to that, even among those whose property will be sacrificed to higher education.

It also would take 119 acres of privately owned land, mostly single family homes but including some small apartment houses, and turn the land over to real estate speculators willing to build big apartment houses and shopping centers according to urban renewal plans.

The controversy over the Hoover project should reach its peak just as the filings close in January for candidates for the posts of Mayor and eight city council seats.

The other three urban renewal projects are in San Pedro, in the Monterey Hills of northeast L.A., and on Bunker Hill, where urban renewal has been dragging on for 13 or 14 years, with no new buildings going up there yet.

However there has been a lot of demolition and the pensioners who used to live there over-looking civic center have been pushed out to less convenient shelter. Many went to the Westlake District and some have remained in the cheap hotels in the downtown area and are being shut out of Pershing Square use by the recent concreting there in name of "beautification."

Fred Squires, executive director of the Community Redevelopment Agency (CRA), very kindly spent a lot of time with me last week bringing me up to date on these projects and confirming my theory that they will be city campaign issues.

On the Monterey Hills project, Squres said the CRA is currently trying to set definitive boundaries. Last April 8, Mayor Sam Yorty suggested that the boundaries be Monterey Road, Avenue 60, Collie Avenue and Cassatt Street.

Squires pointed out, quite correctly, that there are built-up areas within these rough boundaries and the owners object to being included in the "open-land" urban renewal project. So at present the CRA is working with district councilman John Holland on eliminating certain peripheral areas already developed and defining the boundaries.

On the Bunker Hill project, Attorney Phill Silver filed another appeal to the U.S. Supreme Court just before it took its summer recess. The court is again in session and is expected to act on Silver's appeal. Squires said the Agency thinks the appeal will be rejected.

Meanwhile the CRA is working on the details of the first Bunker Hill construction. This will come not on the hill but in the area bounded by Fifth St., Fourth St., Figueroa St. and the Harbor Freeway. Squires said Connecticutt General Insurance Co. wants to build a 40-story building on those 3 1/2 acres.

The agreement between Connecticutt General and CRA is due to be submitted to the city council before the end of 1964 and construction should start in mid-1965, Squires said.

It is the Hoover project which will create the most bitter sturm und drang. This is because the urban renewal project goes far beyond rehabilitating and expending the University campus.

Latest proposed boundaries, according to Squires, are Flower St. on the east, Catalina and Wisconsin Sts. on the west, Exposition Blvd. on the South and 30th St.. 32nd St. and Jefferson Blvd. on the north.

Anything west of Vermont, east of Figueroa and north of Jefferson is expected to be fought vigorously by the present property owners who want to develop their own land in their own way, rather than surrender it to the CRA for distribution to big investors getting a government subsidy.

The Hoover-USC project will put an estimated $50 million of new property on the rolls (sometime), Squires predicted.

The net cost is estimated at $17.6 million of which $11.7 million will be a federal grant. The city's contribution is usually one third of the net cost. But Squires said of the $5.8 million in local contributions, the CRA is credited with $3.8 million Most of this is from the $2.4 million which USC will spend and has already spent in the last five years for land and demolition costs. What USC spends on new buildings is not credited as a local contribution since these buildings are tax-exempt.

Remainder of the local credits, amounting to more than $1 million, come from putting the utilities underground in the 177 acre project area, Squires explained.

That leaves something more than $2 million to be raised locally by floating a CRA bond issue based on the value of the Hoover project's increased tax returns. The extra taxes don't go immediately to local governments but are sequestered to pay off the bonds. That's why I put that "sometime" up above when speaking of the $50 million increase in the tax base.

Time-table for the Hoover-USC urban renewal project starts with a 30-day notice to property owners in the 177 acres who stand to lose their property either by negotiated sales or by condemnation at court-fixed prices.

Squires said the CRA commission members will be held sometime during November, 30 days after the notices go out.

If Hoover area residents follow the pattern set by Temple district residents and turn out in force for the public hearings, then the hearings should take the best part of a month.

The Temple residents, who won their fight against losing their small homes to real estate speculators for high rise development, were so noisy and vocal and long-winded during their public hearings that it took more than a month to hear them out. And the Agency is required by law to let each property owner speak his piece.

After the CRA public hearings the affirmative vote of the five Agency members, chaired by William T. Sesnon, will be only a formality. They will vote unanimously for the Hoover-USC urban renewal

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SHERIFFS AT THE FIFTH ESTATE

COFFEE HOUSE - GALLERY
STOP POLICE GANGSTERISM IN THE
WEST HOLLYWOOD SHERIFFS DISTRICT!
STOP POLICE ASSAULTS ON INNOCENT
CITIZENS AND BUSINESS ESTABLISH

(The following is excerpted from a letter written to the American Civil Liberties Union in Los Angeles by Albert Mitchell, owner of the Fifth Estate Coffee House and art gallery located at 8226 Sunset Blvd.)

On the morning of September 14, three police officers entered my establishment and walked through from end to end. A group of eight or ten were congregated at the round table at the service window engaged in conversation. I was sitting on a stool by the service window playing my guitar. One of the patrons casually asked the reason for the police entry and how often it happened.

At this point, the three officers entered the room. Belgard (a patron) mentioned that this particular customer wanted to know how often this occurred (the police entry). Officer Thompson approached the customer and told him if he wanted to know he should step outside and he would tell him.

The patron appeared reluctant to pursue the matter. Officer Thompson repeated his statement. Again the patron declined, whereupon Officer Thompson peremptorily commanded the patron to rise and go outside with him. At this point, I informed the patron that it was his right to remain in the establishment if he did not wish to leave, unless the officer was taking him for arrest and booking. Officer Snowden ordered me to "shut up" and "stop interfering". I informed Officer Snowden I was merely informing the patron of his civil rights under the circumstances.

Officer Snowden peremptorily ordered me to put away my guitar. I replied that it was my right to hold my guitar if I wished to in my own establishment. Officer Snowden then approached, seized me, lifted me from my stool, wrenched my left arm violently behind my back, shoved me out of the room, through the door and into the patio area leading to the street. All this was done before a full table of witnesses.

Several witnesses followed us into the patio. Still held in a helpless position, I prevailed upon Officer Snowden to pause long enough for someone to take my guitar. I asked a nearby patron to take the ring of keys I wore that control the various showcase locks and doors of the rather large establishment. My business was left completely open and unprotected while I was hustled and shoved into the back seat of a parked police car.

The officers left me and returned to the patio and shop. I heard shouting and cursing. I learned afterward that they had used extremely vile and abusive language.

They emerged with two patrons whom they berated and browbeat. One, Roger, who was in my line of vision was thoroughly searched and humiliated, every pocket being emptied and every paper and document in his wallet undergoing what appeared to be intense scrutiny. They abused and reviled him for evidence of socialist affiliation found in his wallet.

Officer Snowden entered the police car and harangued me at some length, accusing me of being a communist and indicating with some ferocity what he would do to me and everyone in the place if he had his way. The preposterousness of his accusation left very little room for rational rebuttal.

I inquired as to my status, in particular whether I was under arrest. He paused, thought, and replied that I was not under arrest but imprisoned. He said that it occurred to him that he had not charged me with anything when setting upon me in the shop.

At this point he left the car and engaged in a conference with the other two officers. After conferring, one of the officers opened the car door and ordered me out. I was subjected to additional haranguing and threats of arrest. The browbeating continued, finally ending with the statement that I was released. Roger's release followed a short while later after they couldn't decide on what he could be arrested for.

(Mr. Mitchell is in the process of filing a formal legal complaint regarding the above-mentioned incident.

Several days after the incident Mr. Mitchell displayed the sign shown in the photograph in front of his place of business. The sign has since been torn down by vandals.)

NUDISM CIRCA 1965

It's not a new idea; it started with the birth of everyman—the Greeks did it, the early Christians did it. but the way nudity and nudism is lived today, in the nudist parks and homes of the nation, is 1965.

Psychologically, artistically, humanistically sound.

More information, write:
Elysium, Inc., Box 2668, Los Angeles 28, Calif.

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FILM FESTIVAL

(Continued from Page 1)

ence as attended the last Film Festival: I was able to tell by their uniforms which they wear as status symbols, out of the need for Group acceptance and the fear of being different. They know full well what's in store for them when they come, but they come en masse, nonetheless, not to see film but to scream their idiot delights, as rhinoceros-like as Ionesco's bourgeois conformists.

Most of the other films were made by young people who consider the camera a lovely new toy, but whose minds are as unliberated from cliche and as dully unimaginative as those commercial Hollywood hacks they hope to replace. The difference between them and their elders lies not in the overt protest against Hollywood whoredom which is largely a sham, but in the much more important area of social committment. These people seem genuinely to care: about the sodden destruction awaiting us at the hands of the Society or the Bomb, the encroachment of freeways, the screaming of advertisements, the dehumanization and mechanization of human life, the bigotry and evil or racial prejudice. The trouble is that they care identically. Hence one film showing waving grass and rippling brooks and people romping naked and innocent in the sun, while the sound track protests poetically against nuclear destruction, is followed immediately by another showing waving grass and rippling brooks and people romping naked in the sun, etc. This is earnest enough but could be called Retarded Rousseau, and caring does not make art.

This, plus fascination with the Moviola and montage, with superimpositions and quick cuts, electronic or distorted-tape music on the sound track, gives most of these films a deadly identity with one another, and a seven minute film seems to stretch to eternity because we have seen it so many times before. Freeways, two-frame cuts of neon signs, smashed cars, demolished homes, brutalized people and carefree children all testify to the neophyte filmmaker's recognition that our civilization is a menace and his inability to understand why or to comment meaningfully about it.

The odd result is that a film like What Really Happened to Baby Jane? is received with relief and delight because it is not only different but really rather funny. Ray Harrison's film is not at all good, actually, being nothing more than a high camp exercise in redoing the Davis-Crawford film in drag; and it is pointless to do a high camp version of what was high camp to begin with. But it is a joke, and we applaud, as we do the undergraduate exercise in which a Bug swallows a Bomb and becomes a Godzilla monster made of paper that menaces the countryside but can, after all, be stepped on and squashed; and we are at least temporarily willing to overlook the grossness and lack of subtlety of Ben Vanmeter's Poon Tang Trilogy because of its final sequence in which a nude girl is relentlessly hounded by those black dots that censors put on them in films; the black dots grow and eventually engulf her. That's good, and we agree. But it is no less a cheap and clumsy piece for all of that.

So that, at last, we are left with the four films mentioned above, and our lack of coherent standards hampers us. Ingreen has a lot of grass, too (where LAFF #2 seemed characterized by films filled with rubble, #3 seems characterized by grass), but somewhere in it a man is reliving a traumatic experience; Wormwood Star is a thoughtful presentation of the strange, wondrous and half-mad art of an odd woman named Cameron, of whose work I would now like to see more: her brilliant casein (?) paintings resemble Aubrey Beardsley at one moment, and greeting-card art at another, but are nonetheless disturbing and original; and Mary's Day is a straight, imaginative documentary of that day, a genuine festival, at Immaculate Heart College, featuring children's collages and drawings, and ending in a splendid contrasting of the ritual of Communion in the church with the spoken comments of a nun on the real communion of the things we eat at their humblest.

These films all succeed in their own intentions, and these intentions, as well as their respective executions, are well handled technically and artistically. Yet since they represent different genres of film, it is difficult if not actually unfair to pit them one against the other. And despite the awful need of new, creative talent in film, which it is the intention of this Festival to encourage, I do not believe that making distinctions of this sort, attempting to pick a "best" film which alone will garner the reward, is good; it is simply another way of reducing film art to a commodity that one can package and promote.

And, when all is said and done, one does not encourage film art by presenting great clumps of it at its worst, as such a "Festival" as this is bound to do. If, perhaps, the field could be narrowed beforehand and an evening presented which consists of the nine or ten best of the lot, with awards given to the best three or four, more might be accomplished with less effort and strain. For I, at least, have had it. Eight hours of nearly unrelieved tastelessness are eight hours too many; and when LAFF #4 appears, I shall not.

URBAN RENEWAL

(Continued from Page 2)

project, having nursed it along to its present stage.

Then the project details go to the city planning commission. That should be along in late December or early January, coinciding with the filing period for candidates for Mayor and for council districts 1, 3, 5, 7, 9, 11, 13 and 15.

Hitherto city planning commission okay of urban renewal projects has been predictably routine. There may be a change of heart among some planning commissioners because of CRA's failure to do anything with Bunker Hill after long years of controversy. Another reason for hesitation is the Housing Act of 1964, which now stresses rehabilitation as opposed to demolition.

But whether or not the planning commission recommends approval of the Hoover project, it comes to the city council for final action right when the political pot will be boiling at its hottest.

By law, public hearings must be held before the council and those public hearings and the resulting council votes should be influential in the April and May city elections.

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letters to the editor

Dear Sirs,

It is not given to everyone to cut across historical and social time-lines almost at will. Jackie Kennedy is one of the rare ones. She emerges from the mythic to the "kitch-ic" without ever breaking her stride.

To say this is not to be disrespectful of those qualities which made her a symbol of stoic resistance to a crushing blow from which none have truly recovered. She was a reconciling symbol, one which drew us all together and provided a focus for out turmoil. But, as Tom Wicker of the New York Times put it in his crisp story in this month's Esquire, John Kennedy would be the first to throw verbal acid on the monumentalizing going on in his name, from airports to missile bases (with gaps, no doubt), from ashtrays to tie-clasps.

But Jackie. Who else but she would have been capable of the really mythic quality, of carrying the blood of the murdered chieftain on her body for a day, so forgetful of herself that she carried his mute mark despite the murmuring of her followers and women? The same Jackie was classical in the simplicity of her silent walking, surrounded by crowned and elected heads of all the world, behind the casket of the young presidnet.

Baroque is the bronze plaque that she had put up, that links the names of Lincoln and Kennedy having slept in the same bedroom for varying lenghts of time, as linking cannot but link also the names of the two wives who shared that room. Rococo is the eternal flame that burns eternally, except when accidentally extinguished by a cleaning woman, but sheer kitch, the announcement that the young widow would wear nothing but black mourning for a year after the death, but who appeared in a skiing resort for the winter season. I fail to recall whether her snow suit was black.

In mentioning all these events at once, I am casting no reproach on Mrs. Kennedy. But as John Kennedy has rightly become a symbol for much that is freshly American, so Mrs. Kennedy incorporates in her one person much that visitors to America have found fascinating about us: how we can combine so many contradictory qualities in our unity. Mrs. Kennedy has cut across modes that stretch over thousands of years, from pre-history to Madison Avenue, and she does all with aplomb and grace.

Time will perhaps tell whether she is a symbol for synthesis or only the synthetic.

Sam A. Eisenstein
Los Angeles, Calif.

Dear Sirs,

Residents of Los Angeles who have had the experience of waiting for Pacific Electric freight trains at the intersection of La Cienega and Jefferson Boulevards, now have an opportunity to help correct that traffic bottleneck. The present intolerable traffic jams occuring at that intersection shall become progressively worse, once the Santa Monica Freeway is opened in November, 1964. The conversion of La Cienega Blvd. into a freeway, plus the construction of the Santa Monica Freeway has cost many millions of our tax payers money, but currently the Board of Public Works of the city of Los Angeles has no plans for a railroad overpass or a freeway underpass at that intersection.

Those persons who wish to assist in getting an overpass or an underpass can call Hollywood 2-6416 for petitions directed to the appropiate government agency, for initiating the necessary legal steps for the construction of a railroad overpass at La Cienega and Jefferson Boulevards, in the City of Los Angeles.

Alex Man
Los Angeles, Calif.

Dear Sirs,

The practice of city, county, state and Federal government agencies of holding public hearings during the normal working hours automatically denies many interested citizens the opportunity to testify and attend, leaving the hearing largely dominated by lobbying individuals who have all the time in the world to grind their axes of special privilege.

Today a news item appeared in the L.A. Times about a hearing to take place at 10 AM at the Sierra Building, on October 21, dealing with the joint application of the Santa Fe and the Southern Pacific R.R. to discontinue four passenger trains between L.A. and San Francisco. Also to be considered is the railroad's request to discontinue connecting bus service between Los Angeles and Bakersfield. Will the bus passengers be able to attend at 10 AM during their normal working hours? One can be sure the R.R. corporation lawyers will be out in force, saying "see there are no bus passengers, no one is here."

Our City Council has been holding hearings on friction between the police and citizens at 3 o'clock on a weekday afternoon, making it impossible for the average wage earning citizen to attend. At the next hearing police Chief Parker shall give his version of frictional causes, again at 3 PM. Think what a wonderful educational opportunity it would be for the Chief and all the aggrieved citizens who are his fans, if the City Council Committee would hold the hearing at night. Councilman Lindsay says that those persons wishing to ask the police Chief questions must submit them to Kindsay in writing at the hearing. Since many people have questions for the Chief and the police commissioners, a night hearing would be most welcomed by all interested persons.

Zenger
Los Angeles, Calif.

Theatre Review

"CRIME AND PUNISHMENT"

DEENA P. METZGER

There is a quality so grotesque about the production of Crime and Punishment at the Lindy Opera Company that I shudder to remember it. It is there by the will of the director, Donald Freed, and the principle actor, Guy Stockwell. It is the deliberate atmosphere of the production.

This is a play where the direction supersedes every other element. In this way it is more like dance than drama. The visual experience is more imposing than the aural one, and, in fact, they are sometimes insufficiently related. Every moment of this play is postured, almost choreographed except that there is no flow.

The play is performed on a bare stage. The actors become the scenery. It consists of a contrasting series of tableaus. The first accompanies discourse. An actor speaks and strikes a pose. Another speaks. He strikes another pose. There are long still silences. The audience awaits the pleasure of the actor. The timing is arbirary and excruciating. The actors distort their faces and contort their figures to indicate the prevailing mood. Their poses are held, as in dance, for unbelievable lengths but it is not the feat of the actors but that of the audience which is amazing. The spectator endurance is remarkable.

Dostoyevsky's novel is precisely timed. He says often, "five minutes passed," or "there was a moment of silence." Freed interpretes this literally. Often there is neither speech nor movement. The tension betweeen the stage and audience grows, holds and then snaps. Interest turns to anger; enjoyment becomes resentment. The audience needs to wait for the actor to honor it with speech. A two hour play is extended to three hours.

The other tableaus are more spirited. They have the animation of an epileptic seizure. (Perhaps it is appropriate: Dostoyevsky was an epileptic.) They are enfused with a macabre humor: the tumbling of a blind man, the deformity of the lame, the unpleasantness of a stinking corpse. (These are some of the light touches.) But at least there is some movement, no matter how unpleasant.

All told there is projected upon the stage a mood so bizzare, so contorted, so grotesque that the audience is hard pressed to withstand it. One feels alternately that he has been illicitly exposed to the secret pain and trembling of the unconscious of a single mind or pressed to hear the unendurable howl of an entire race. This is effective staging but it is not good theatre. It is not bearable without protest, without shutting one's mind to the onslaught so that finally the viewer deliberately withdraws and remains unmoved. sleeps or walks out.

The play suffers from the ability of the actors. If they were all less controlled, less perfect, the production would not be destroyed. If Stockwell, himself, were not able, at will, to contain furies within his body, if he were not able to twitch and convulse with unberable realism, he might have succeeded.

Is this a contradiction? I do not think so. There is a kind of suffering which is inappropriate to the stage. One does not drop bombs on the audience to dramatize war. There are other ways to hint at death. One does not induce convulsions for the sake of accuracy. Similarly, for the sake of psychological realism, the director has no right to demand that the audience wait while he, at his leisure, twists each character into a gargoyle, shows man a screaming animal, crawling on all fours toward some impossible salvation, or fills out his play with silences.

This play is a noble experiment. It is an intellectual exercise which should have worked. And it is commendable that someone did try. What is more appropriate to Crime and Punishment than the physical depiction of the agony of a soul. But theory does not make drama. Unadulterated agony can be pursued in the back wards, the stage requires selectivity.

The play itself is another matter. It is adapted directly from Dostoyevsky's novel. The dialogue is lifted almost verbatim from it without even the need to convert narrative to speech. While the selection is faithful to the general spirit of the text, it is possible to present only the smallest proportion of the book. Therefore, speeches are given out of context, without the aid of comment, modification or development. The effect is of a dramatic reading. Unlike the novel, the plot seems thin and the philosophizing, heavy. Theatrically, except for rare moments, it is a bore.

Here, then, we have experiment, not drama. For those who have an abstract interest in the theatre, this production is a necessity. It strikes out in a new direction, it explores the possibility of a new technique, it demonstrates many pitfalls. It is not entertaining, it is not enjoyable, it is not aesthetic but it is educational. And it is important that this kind of experiment be risked and be attended. (The performance had almost no audience which I consider a severe indictment of the L.A. audience. which without any foreknowledge of this production could not be roused to fill the house on opening night.) If an actor and director is willing to try something new, the audience for whom he experiments owes him the opportunity for evaluation.

This is a repertory company and change and improvement is possible. With modification, with more critical judgment, the next production might be a success.

A NOTE ON HAMLET

NORMAN HARTWEG

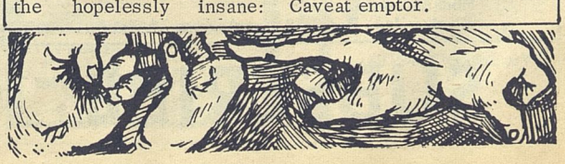
I should like to append a few remarks to Mrs. Metzger's review. I did not see Crime and Punishment and so can not comment upon it; but I did see the LATT production of Hamlet on opening night -- more accurately, I saw the first act of it and ran for my life -- and I advise the LA theatre going public to avoid at least the Hamlet as they would the plague.

As with C & P, Guy Stockwell and director Donald Freed have imposed, quite purposely, a bizarre form upon the play. From reading Mrs. Metzger's review, I gather that it was the same form, or at least a form representative of the same attitudes, meant to communicate the same meanings. But in the case of Hamlet, this form has nothing whatever to do with the meaning of the play Shakespeare wrote and is most often in active conflict with it.

And due to what seems to be a strange disinterest in whether or not this different, imposed meaning is received by the audience, the staging and interpretation resemble nothing quite so much as the behavior of the hopelessly insane: charged, no doubt, with meaning, but meaning so private and incommunicable that all one can gather upon viewing it is that one is, indeed, in the presence of the mad.

I must disagree with Mrs. Metzger's view that the lack of an audience for the play is an indictment of the L.A. theatre public. No public has a responsibility toward a theatre such as that found in Los Angeles which shows no sense of responsibility in return.

People have simply been burned too often at too many premieres (with no sign of change evident in the future) to view them with anything other than a "wait and see" attitude. And experiments, if these productions are experiments, are not in themselves art but the means to art; no artist has any right presenting the one as though it were the other, much less charging the public $3.50 a head for the privilege of watching them practice their scales and arpeggios. When some sense of being able to trust the theatre is instilled in the public, we can make demands upon it. But productions such as the LATT Hamlet are simply steps in the wrong direction. Caveat emptor.



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SOMETIMES A GREAT NOTION

SOMETIMES A GREAT NOTION

by Ken Kesey, Viking Press $7.50

GENE FRUMKIN

This is an extraordinary book, important not only for its shape and substance, but for its honesty. The writing doesn't fake, not the lyricizing of the northwest woods, the dialogue of woodsmen and townsmen, the stream of consciousness monologues.

The book's hard answers are there, in the nature of the case, but Sometimes a Great Notion is not pessimistic. On the contrary, it's a book about heroes. It says a man must become a hero in order to save himself; that is, overcome in himself the fear of transcending his imagined limitations. Perhaps all men, like Willard Eggleston, have a streak of heroism in them which they need but discover and mine before it is too late.

At its heart, this is a love story told from the dark side of hate. Young Leland Stanford Stamper returns to the town in Oregon where he was born, to his old home along the Wakond Auga River, from a dozen years in the East, the last period of which he has spent making a mess of his college education, mainly because he has expended most of his energy trying to qualify for the madhouse. He goes home with the time-honored motive of avenging himself against his older half-brother, Hank.

Hank has always been the family hero; nay, the town hero. He was the high school's champion wrestler, its all-state fullback, probably its most distinguished lover. After graduation, he becomes a Paul Bunyan of a lumberjack, very strong, self-sufficient, independent.

Clearly, he is a natural mark for the hatred of his intellectual sibling. Add to that the fact that Hank has "doodled" Lee's mother (old Henry Stamper's second wife, who came to Oregon, a newly-wed, when Hank was twelve) and that Lee has watched them doodling through a peephole, and you have the ingredients of a Sophoclean agon.

The axis of the story turns around a strike the loggers of the community are waging against the big lumber mill. Hank, who is anti-union, anti- "fellow man," has secretly signed a contract with the mill to provide a certain quantity of logs by Thanksgiving Day. The secret is found out, enraging the townspeople and causing the large Stamper clan to be ostracized.

This doesn't faze Hank. "Never give an inch" was the motto that hung above his bed from his earliest childhood, on a plaque placed there by his father. Hank, like his father, is a loner. He disdains the town, the people. Haven't they been trying to knock him down to man-size ever since they discovered he was larger than that? Haven't they forced him to be a hero, to prove it time after time?

Lee is the subtle one. He subverts Hank's wife, Viv, a slender, gentle woman, who has a drab life at the Stamper outpost. Her problem is that Hank, being a hero (which means he is capable of handling any problem, alone) doesn't need her. Lee, making the most of his position as the family weakling, quickly shows Viv that, by god, he needs her. Hank senses what is going on, and this understanding preys on him, shows him his weakness, and eventually leads him to a fall.

Lee subverts himself as well by falling in love with Viv, but learns in so doing that he has the makings of a hero, too. All this time, he realizes, he has wanted to be Hank. In some measure, he determines that he will be.

Kesey's job is all the more remarkable when one considers that in Hank Stamper he has created a character who, had he taken a political role, would be a good candidate for membership in the John Birch Society. And in Lee he depicts a whining, smug, vengeful young man -- a liberal, incidentally, whose college roommate is a Negro -- no more concerned with "people" than his brother is, a type thoroughly involved in his own neurosis. Yet both characters succeed in winning not merely our interest but our concern. Kesey manages this by making these brothers utterly human, even while stretching them somewhat so that they are a little more than human: that is, fictional personifications of love and hate and heroism. And they do learn: Hank the presence of weakness, Lee of courage.

One could become interested in such a problem as: Doesn't the hero as representative of an elite in human nature, eventually lead to a fascist psychology? It could. But so could mass spinelessness. If Kesey chooses Hank Stamper against the spite of the town, the choice is not to be quarreled with in the context of this novel. Kesey is not "being fair," he is being a novelist with an urgent quest -- Who are the best men? How are they made?

Sometimes a Great Notion is a complement to Kesey's first novel, One Flew Over the Cuckoo's Nest. The latter hinged on the cutting through of outer walls, exemplified by the psychiatric ward of a hospital (read, society); the current book handles the breaking down of inner walls, with less humor but, I think, even more success.

MEAT AND POTATOES

MERL EDELMAN

Sensitive and well made films dealing with America's racial problems are rare enough.

So when a film comes along which tackles the establishment, allows a Negro to marry a white woman with a pretty blonde daughter, blesses them with a mulatto child of their own, and then argues with warmth and sensitivity that this perfectly healthy home is no less healthy for being bi-racial, perhaps it should be greeted with cheers and cries of "at last!"

ONE POTATO, TWO POTATO, produced by Sam Weston and directed by Larry Peerce from a screenplay by Raphael Hayes and Orville H. Hampton, has come full-circle, ideologically, from Birth of a Nation. It is a film which should be seen. Perhaps cheered. But . . .

Should we really cheer when propaganda supplants art? If our nerve-ends are rubbed raw by such films as Leo McCarey's My Son John, which taught us that drunk legionnaires are good teachers and good Americans, while intellectuals are all a bunch of faggot commies, should we close our eyes to propaganda which supports our own attitutdes?

ONE POTATO, TWO POTATO is indeed propaganda. For all its sensitivity, skill and enlightened point of view, the men who made it were out to build a case, and in so doing they re-designed reality to suit their brief.

Bernie Hamilton plays a Negro personnel clerk who, to show he is more fit to raise his wife's child than her real father who had deserted her, is so honest, trustworthy, loyal, friendly, courteous, kind and obedient that he fails to come off as a real person.

There's something subliminally dishonest here. Why, to refute anti-Negro mythology, must a character be carefully purged of any human characteristics which might be construed by the enemy as deprecating? Doesn't this suggest a certain credence in that very mythology? We don't suggest that a Negro must sing, dance, eat watermelon or wear a CORE button, but neither can we believe that he must be inhumanly square, clean and totally unconscious of his racial milieu to prove his worth.

This isn't really a story about a Negro and a white woman at all, but about two white people, one of whom, to make the point, has dark skin. He is isolated from being a real Negro. He lives on a farm, not in a city. All his friends are white. He has a clean, middle-class job. All his values are middle-class white. His only awareness of race is reactive. He argues with his Uncle Tom father, who thinks they should stay comfortably among their own. He is sullen when rousted by a racist cop. But his whole psyche is that of a man who turned dark that very morning and became suddenly aware that things had changed for him.

What's wrong with this is that the arguments for equality, which should be unassailable, are thus balanced on the peak of his whiteness under the skin. What if he--and not the white ex-husband--were a drifter? Immature? Unemployed? Unkind to his mother? An infrequent bather?

Would we then have to conclude that he was unworthy to love a white woman? Unworthy to care for his wife's child? Aren't we, in fact, asked to tolerate this character because he's so exceptional, i.e., white like us?

It's unlikely that the film makers intended to reinforce the very mythology they ostensibly attack, but that's the trouble with mere propaganda. When you lack confidence in the truth, you inevitably build a web of lies.

By contrast, what if a film maker has so solid a faith in his own concept of justice that he's satisfied to tell the truth as he sees it and let the chips fall freely?

Haskell Wexler showed us with his film THE BUS last Saturday midnight at the Cinema theater.

This film documents a bus ride from California to Washington for the massive civil rights protest last summer. The characters are diverse: white and black, young and old, prejudiced and enlightened, sincere and self-delusive. But they are all real. This film is no illustrated lecture. It is experience itself.

The bus driver, for instance, is the establishment personified, but only because he is more real than any invented symbolic character could possibly be.

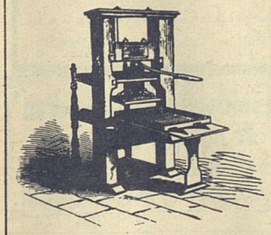
"I'm all for you, always have been. But these demonstrations . . . don't you think they maybe do more harm than good?"

Nobody argues with him in the film. But as this busload of people live and breathe their way across the country together, and as he shares their experience, you can see him bend before your very eyes. That's the way it really was.

Needless to say, to create such convincing reality on the screen takes a good deal more skill than is apparent. The superb documentary photography and brilliant editing have resulted, for one, in a succession of images which accumulate meaning right to the end.

To film makers and anyone else who fears that the truth can hurt a good cause, we urge them to see THE BUS. To date, no distribution has been set. And perhaps this film will be denied the wide audience it deserves. But that will be another problem.

"THE BUS" will be shown at a special benefit performance for CAP 14 at the Academy Award Theater, See Calendar Oct.16.



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THE VILLAGE SQUARE

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460

From the London Papers

The Guardian is running a pre-election political comic strip called "The Fight for Wanton Abbot" which manages to make fun of both sides. "A dynamic story of democracy in action, of the dramatic clash of personalities, of lofty idealism, naked ambition, and electoral apathy." . . . Tony Richardson's new play, "A Patriot for Me," will open in New York because it's been banned in London as "excessively homosexual." . . . Parishioners are boycotting a church in West Hoathly, Sussex, because of their disapproval of the vicar's comment in his parish magazine that young motorcyclists made "a bloody noise just for the hell of it." . . . And at another church, in Somerset, Mrs. Lillian Lumber has stopped attendance because the vicar removed the headstone from her husband's grave because it had a couple of tiny roses carved on it—against the "regulations" that headstones be plain. . . . The three big manufacturers of matches in England (who account for about three-quarters of the matches used) are getting worried because manufacturers in Russia, Hungary, and Czechoslovakia are undercutting their prices and giving them some traditional free-enterprise competition. . . . "Adventurous men wanted, women tolerated, Sahara expedition . . ." (classified ad in the Observer). . . . Impresario Andred Oldham, 20, who once worked for the Beatles' manager, Brian Epstein, and who last year launched a new group, the Rolling Stones, is now promoting a Glasgow group called the Poets from whom more will undoubtedly be heard. . . . The BBC's pronunciation expert — a woman — is working on a book designed to list the correct pronunciation of all those impossible English family names. . . . The promoters of a dance in a church hall thought it would be an amusing gimmick to advertise: "Girls wearing topless dresses admitted free." The churchwarden didn't see the joke and persuaded the vicar to cancel the dance. . . . A French quartet, Structures Sonores, plays music on a series of glass rods of different lengths. . . . "A white cockerel with its throat cut and crucifix on its breast indicated yesterday that Black Magic rites had been performed" (opening paragraph of a story in the five-million circulation Daily Mirror). . . . Urging his parishioners to vote for the Conservatives, an English clergyman called Anthony Hart-Symot (of St. Albans) writes: "Labour does not seem to agree with me that coloured people are even nicer in their own country than ours so if it is elected you are more likely to have coloured neighbors." . . . Another vicar, this one at Reading, has protested to local magistrates that the opening of a betting shop near the Reading University is likely to "corrupt" the students. . . . A parcel sent to the London Post Office (containing mechanical counting equipment it had ordered) was returned to the manufacturers stamped: "Not known at this address."

Bits and Pieces

Theme of the next (winter) issue of Twentieth Century, the English quarterly which deals with one subject at a time, is Violence. Magazine costs $1 and is available from 20 Tudor Street, London E. C. 4. . . . Motta, the Italian confectionery firm, makes a candy bar of milk-chocolate-covered rice. . . . Why doesn't somebody on Madison Avenue open up a movie theatre just to screen those magnificent European commercials and advertising shorts? . . . Goldie-Foldies (Goldwater pictures that turn into nuclear explosions) are available at 15 cents each from Box 2211, San Francisco 26. . . . A brilliant book about India, not normally presented in fascinating fashion, is V. S. Naipaul's "An Area of Darkness" (just published in London by Andre Deutsch), in which the author points out that because Indians chose to reverence Gandhi, they were able to ignore his message. Why do no other writers mention that Indians, even highly placed Indians, defecate in the streets? the author asks. And his answer is: "a collective blindness arising out of the Indian fear of pollution and the resulting conviction that Indians are the cleanest people in the world." . . . Lapel buttons reading "Let's Legalize Pot" are available for 25 cents each from Max Zpod, 724 East 27th Street, Brooklyn.

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LALO SCHIFRIN CONCERT AT PLUMMER PARK

PETER BOYD

Monday, October 5th was the first date of the Monday Evening Concert series at Plummer Park, an institution which provides Angelenos with a good view of contemporary European and American musical thought while presenting older chamber works often neglected elsewhere.

Last week composer Ernest Toch died. He was a Los Angeles resident since 1934. As a memoriam the concert opened with the 2nd movement of his sonatina for flute, clarinet, and bassoon.

Toch was a man of great feeling and could express himself very eloquently through tones. The movement played was spare, with long flexibly imitative lines giving a canonic feeling at large tempo. The overall feeling was at once wistful and somber.

Toch's opus numbers run into the hundreds. Many are of good substance and should be given more exposure. Incidentally, his book, "The Shaping Forces of Music," is one of the best works on contemporary musical aesthetics available.

The first scheduled selection was the Beethoven trio Opus 38, his own reduction from the septette. It was a work of Beethoven still much under the influence of Haydn. The finale shows Beethoven emerging very robustly. It was given a good performance and was thoroughly enjoyable, particularly in its economy.

The second half of the evening was devoted to 4 works of Lalo Schifrin. Born in Argentina, he has lived in a variety of places: New York, Paris and now Los Angeles. He became well known first in America as a pianist-arranger with New York jazz groups, particularly Dizzy Gillespie, and as a composer and arranger of Latin-American jazz dance styles.

A couple of months ago I was fortunate enough to see Rene Clements "Joy House" for which Mr. Schifrin did the score. The film is a contemporary suspense story set on the Riviera and involves many settings and degrees of tension. Schifrin used full orchestra, added percussion, jazz combinations, harpsichord and chorus, which latter, I suspect, was altered through tape manipulations. He used these forces with such sense of nuance, pace and drama that I feel it was one of the best and certainly most original film scores I have heard to date. It successfully fused jazz and post-Webernian (and/or Varese) idiom in a well organized, dramatically illustrative whole which was not subordinate to but equal to the film itself.

The four pieces performed (The Living Cell, Etude on Rhythm, Lalos Meditation and the Ritual of Sound) were also in a combined jazz and European way of thinking, in the genre of, say, Boulez, Nono or Stockhausen. The outer two pieces were closer to jazz conventions; the inner two closer to current European thought.

The first kept promising to be volatile but never did. The well-planned "tear 'em up sound" saxaphone entrances were always too early repressed so that when it finally got moving the sense of expectancy and surprise had become jaded and the sustained motior of a complete solo had become anti-climactic. The idea was fine but too long delayed. The trumpet produced some fine muted glissandos in the lower register. All through the work the composers sense of color and dynamics was very impressive.

The second work, Etude on Rhythms, was closer to jazz, ensemble-soloist type of structure with some blocked voicings. It was typified by less tonal harmonies than are the norm for jazz groups while it had more painstaking subdividing and organizing of the rhythm.

There is a pitfall in combining classically rooted music and jazz. Jazz traditionally thrives on repetition. The riff (a rhythmic, already harmonized, ground bass), the repeated chorus and chord change patterns, variations on already familiar popular songs and recurrent syncopated two or four bar drum and string patterns, are but a few of the organizing factors that assure jazz of a readily communicable frame of reference. Thus the improvising musician and listener never lose their sense of structure.

The newer trends from Europe place a premium on variety. Lack of repetition, the changing colors and dynamics, abstracted relationships and permutations of time and tone are qualities that are derived from within the theoretical structure of the work itself rather than from the emotional projection of the auditory sense as is the case with jazz. There can be no denying that masterpieces of communication have been born through this method. The two are extremes with infinite degrees between. The second piece of Schifrin's indicates the difficulty in welding the two.

A jazz solo without a reasonably identifiable foundation can sound like pointless virtuoistic display. The above mentioned composition utilizing contemporary European formal techniques bogs itself down by the cessation of movement and changing colors through the use of extended jazz solos of a static mood.

The third piece was easy to assimilate. Titled, Lalos Meditation, it was of an easy swinging mood with ensemble punctuation throughout. Someone behind me mentioned Alex North in comparison. This was in no way deprecatory as the refined "throughout" scoring of a sustained jazz oriented idea can be very rewarding for the listener. The piece was definitely "now" and yet more traditional than the other pieces.

One pet peeve. Hornplayers in jazz usually attain a very high degree of proficiency in fast passages and often handle the lines and ideas with a lot of individuality and imagination until they reach the end of a phrase where they run out of ideas and end with a stereotyped bo-bo de-bop. There are infinite resolutions of fast passages from any direction. If players would study endings of phrases and notice the strength and weight endings have in the memory, they might see fit to develop more variety and assert this region of individuality instead of concluding regimentally in Parker Cadence.

The final piece was very impressive in its use of contrasting dynamics and built up a good amount of power toward the middle. It ended weakly and was saved only by the interest created by the changing timbres in the last passage. It had so much potential!

The jazz feeling is built from alterations on an unflagging sustained motior as in Bach. Without drama as an organizing factor, it can become disjointed and meaningless when its rhythmic flow is too often subjected to basic shifts in tempo and mood. Schifrin knows and feels jazz. He has proven it time and again as a major contributor to the language and as an interpreter.

When compared to current chamber works out of New York, Schifrin's compositions suffer by their disintegrated jazz elements which add to the immediate appeal and set them apart yet detract from their universal qualities and will help to prematurely date the work.

These four are a juxtaposition of two separate aesthetic approaches, both well represented and holding conflicting aims. The balance will go one way or the other. When a man holds ideas in every pocket, has such a sense and control of color and dynamics, can build or swat away a mood at will, it would be a much happier thing to integrate the idea long enough to involve the listener more with the totality.

ANGER

(Continued from Page 1)

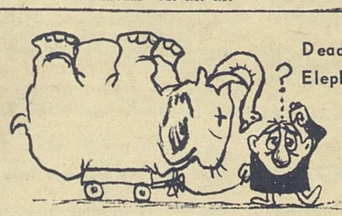
Anger's speech to the Midnight Cinema audience on October 3rd, Saturday, has become a matter of discussion among film buffs throughout the city. In the course of the presentation he read from the so-called "Cameron File," allegedly love letters of the woman he identified as his ex-mistress (the evening's performance was a benefit for Cameron) and accused her not only of complicity in the film "theft" but of murder and witchcraft as well. (One of the bizarre elements in this whole affair is that Anger, Cameron and others involved in the production of "Inauguration of the Pleasure Dome" and its later adventures are or were presumably involved in a black magic cult replete with voodo dolls, black masses, etc.) He also said this was the last time the film would be shown publicly in Los Angeles and thanked the Cinema Management, specifically Michael Getz and John Fles, for their help in clearing up the difficulties.

There was much laughter among the audience, particularly when some who did not know that Cameron is a woman thought that Anger was reading love letters from a "pregnant" boy friend. Anger did not help to clear up this misunderstanding by publicly implying the homosexuality of the individuals previously in possession of the film print.

Anger is said to have become so upset with the reception he received that he decided to take posession of the print himself and not trust Getz and Fles to put it in the hands of a neutral. Fles, in the projection booth, did not try to prevent Anger from removing the film from the projector but simply told Anger he had received a phone call from Mike Getz downstairs that suspicious looking individuals were outside the projection booth, possibly people Anger had offended in his speech; that he, Fles, was locking the projection booth; that Getz had called the police and was planning to clear the house; that Anger was free to take the film and leave or stay in the safety of the locked room as he wished, but that if he left Fles was locking the door behind him to protect the equipment.

Anger decided to leave and the rest is history. Ascuffle took place on the steps, the film disappeared and is presumably in the hands of the ones who originally rented it to The Cinema, and Kenneth Anger is picketing The Cinema with a leaflet which does not tell of his speech to the Cinema audience the night of the Cameron benefit or his initial satisfaction with the agreement concluded with Cinema Management before the speech.

photo by Charles Brittin



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What's On Around Town

Clair Brush & JoAnn Sitzer

THURSDAY (OCT. 15)

U.N. ASSN. OBSERVANCE. Holly-Park Lions Club, Dandel's, 12000 S. Western Ave. 7:30 PM.

LECTURE. "Hudson Bay and the Caribou Eskimo" by Art Wilson. Pasadena Civ Aud. 8:20 PM.

LECTURE. "Judaism and Its Art," by Rabbi Wm. Kramer, Westside Jewish Community Center. 8:15 PM.

LECTURE. "The Myth of Goodness," by Dr. Dale Dunlap, Bethany Pres. Church, Griffith Park Blvd. and Lucille Ave. 8 PM.

DEBATE. "Both Parties Stands on Civil Rights, Liberties," by Jud Leetham (R) and Tom Carvey (D) at Westdale Savings and Loan Comm. Rm. 8 PM.

LECTURE. "The Authoritarian Personality," by J. Wesley Robb, North High School, Rm. 228, 3620 W. 182nd St., Torrance. 7:30 PM.

LECTURE. "World Arts and Culture," by Lennox Tierney. UCLA, Chem Bldg. 2250. 7:30 PM. Free.

THEATRE. "A Man For All Seasons." by Actors Theatre Freeway Circuit, 1089 N. Oxford Ave. Reservations: HO 3-1965.

SPEECH-FILM-MUSIC. Mark Weiss speaking on Mississippi. "A Dream Deferred," SNCC film and folk songs from Miss. Social Action Center, 14837 Burbank Blvd. Van Nuys. ST 1-7363. $1.50. 8:30 PM.

THEATRE BENEFIT. "The World of Ray Bradbury" Stage by Pandemonium Theatre Co. at the Coronet Theatre, 366 N. La Cienega. Benefit for Valley CAP 14. 987-1863 or 344-7231 for reservations. $3.

CAKE & WHITE ELEPHANT SALE. Colonial House, Whitsett & Riverside Dr., by Women for Legislative Action. From 10:30 PM on.

STAGE. "Six Characters in Search of an Author" at L.A. City College Interim Theatre, Thurs. Fri & Sat. 8:30 PM.

FRIDAY (OCT. 16)

FILM. Benefit screening of Haskell Wexler's "The Bus" at the Academy Award Theatre, 9038 Melrose Ave. 8:30 PM. $2 donation. Sponsored by Westwood CAP 14. GR 2-8292.

LECTURE. "How to Interpret Your Dreams," by Esther Lynn. Southwest Counseling Service, 7323 S. Crenshaw Blvd. 10 AM.

CONCERT. Robert Haag, pianist, Campus Theater, El Camino College, 8:30 PM. Free.

LECTURE. "Hong Kong to Moscow," by Kurt Matson, Costa Mesa Woman's Club, 610 W. 18th St., Costa Mesa. 1:30 PM

LECTURE. "Loneliness-Destroyer and Creator," by Mrs. Elsa Lorsy. Theosophical Society, S.M. 8 PM.

CONCERT. Los Angeles Savoyards with Eugene Minor conducting. West Hollywood Park Aud. 8:30 PM. Also Saturday, 8:30 PM. "Iolanthe."

COMMUNICATIONS WORKSHOP. "Sensitivity, Communication and the Feminine Mystique," led by Martha Hard and Stanley Hughes at the Hugh Hardyman Center of the First Unitarian Church.

MEETING. Discussions Unlimited presents "The Mississippi Story" with James Forman and COFO volunteers. Fairfax H.S. Auditorium, 8 PM, $2.00

REPORT. "A Black Nationalist Reports" on Cuba," by Vicent Lynch at the Militant Labor Forum, 1702 E. 4th St. 8:30 PM. Donation $1, Students $.35.

CONCERT. First of Chamber Music series at U.C. Riverside. Alfred Deller and Deller Consort. Tickets at UCR Ticket Office, 9-4. $3 or $10 for series.

ALL NATIONS FAIR. At Los Angeles International Airport Satellite Bldg. 2. Oct. 16-18.

ROUND TABLE DISCUSSION at L.A. Art Association, 825 N. La Cienega Blvd. 8:15 PM. $1.50.

SATURDAY (OCT. 17)

THEATRE. L.A. Jr. Programs at UCLA present "Scairdy Cat" for the kids at Schoenberg Hall. 10, 1, and 3:30.

LECTURE. "Election '64" by Dr. Fred Krinsky at Temple Beth Emet, 1770 W. Cerritos St., Anaheim, 8:00 PM. Free.

FOLK CONCERT. Sam Hinton at El Rodeo School, B.H. 11 AM.

CONCERT. Joyce Carol Stanley, pianist at Santa Monica Bay Women's Club, 1210 4th St., S.M., 8:30 PM.

GUITAR CONCERT. Frederick Noad and Howard Heitmeyer at Fiesta Hall, Plummer Prk, 8:30 PM.

CONCERT. Anna Bartos, soprano. Sutro Auditorium, 4900 Wilshire Blvd. 8:30 PM.

CONCERT. Richard Collins, pianist, Balch Hall at Scripps College, Claremont. 8:30 PM.

CHILDRENS CONCERT. at the Ash Grove with Guy Carawan. 8162 Melrose. 2 PM.

OPERA. "Andrea Chenier" by The American Opera Co. at Milliken High School Aud., 2800 Snowden, Long Beach. GE 8-0828. 8:15 PM.

DISCUSSION MEETING. Pernell Roberts speaks on Prop. 14. Dancing and refreshments. Business & Professional Single Adult Chapter of Amer. Jewish Congress. Temple Isaiah, 10345 W. Pico. 41.50. 8:30 PM.

CONCERT. Pasadena Symphonic Orchestra with pianist John Crown at Pasadena Civic Aud., 399 E. Green St. Free tickets by writing Pasadena Symphony, 181 S. Los Robles.

STAGE. World premiere of Lawrence Parke's "The Cage," Actors Theatre, 1276 N. Van Ness, Sat. and Sun. at 8:40 PM. Invitational or by reservation. HO 5-9460.

JAZZ CONCERT. Thelonius Monk Quartet at UCLA Royce Hall, 8:30 PM.

LECTURE. "Strange Sex and Mating Customs Around The World," by Dorothy Haskins. Find out why 70 Thousand Prostitutes are NOT Enough in Bombay. Anderson Research Center. Don. $1.25.

SUNDAY (OCT. 18)

LECTURE. Rev Stephen H. Frichtman speaks on "Can the Cold War be Ended?" at The First Unitarian Church, 10:15 PM. Free. Coffee hour follows.

PSYCHODRAMA DEMONSTRATION party. at Andersons Research Center, 2-5 PM. Donation $1.

LECUTRE, "Mississippi and its Implications," by Mark Weiss. Neighborhood Church, Pasadena. Donation. 8 PM.

DINNER-DANCE. Roaring Twenties, 133 N. La Cienega, All proceeds to Goldwater TV Fund. $12.50 per person. 7 PM-2 AM. Dinner 8-10 p.m.

OPERA. "The Unicorn" by Menotti and "La Serva Padrona" by Pergolesi, at Long Beach City College Aud. Free. 8:15.

THEATRE. Dame Judith Anderson in scenes from "Macbeth," "Medea" and "Tower Beond Tragedy." Chapman College Aud., 333 N. Glassell St., Orange. Tickets at Door. 8 PM.

CONCERT. "The Young Sound of Music" with teen members of Hollywood Los Feliz Jewish Comm. Center, 1110 Bates. NO 3-2255. 8 PM.

LECTURE. Health Problems of the African People," by Dr. Myrtle Caton. University Methodist Church, 817 W. 34th St. Sponsored by Amer. Soc. on African Studies. 4 PM. Free.

LUAU, The Castaways in Verdugo Hills for Hugh Hardyman Center of the First Unitarian Church, Refreshments, dinner and entertainment for $10 per person.

CONCERT. The Philharmonia Players at L.A. County Museum Aud. 3 PM. Free.

CONCERT. The Alfred Deller Consort at UCLA Royce Hall. 8:30 PM.

CONCERT. Walter Ducloux conducts the west coast premiere of Samuel Barber's "Andromaches Farewell" at USC Bovard Aud. 8 PM.

MONDAY (OCT. 19)

EVENING CONCERT. The L.A. String Quartet plays Berg's "Lyric Suite" and the American premiere of Henze's "Being Beauteous" at Fiesta Hall, Plummer Park. 8:30 PM.

READINGS. The USC Noon Literature Readings presents "Mark Twain-Life on The Mississippi" by Chas. Metzger, Assoc. Prof. of English. Founders Hall 133. 12:30 PM.

LECTURE. "Traditional African Cultures" at UCLA, Econ Bldg. #147, & Free.

DISCUSSION of Propositions on the Nov. Ballot at University High School. 7:30 PM. Sponsored by the League of Women Voters. Free.

UN ASSN. OBSERVANCE. The Food Service Exec. Assn. at the Alexandria Hotel, 210 W. 5th St. at 7 PM. Free.

PANEL. "Proposition 14" by S.F. Valley Council of B'nai Brith Women & Men. Van Nuys Jr. High School, 5435 Vesper. Free. 8 PM.

FORUM. "What are the Differences Between the Two Parties?" Paul Posner of Demo. Central Comm. and Milton Goldstein, head of Policy & Doctrine Comm. of Rep. Party at the Westside Jewish Comm. Center. 8:45 PM.

TUESDAY (OCT. 20)

TUES. EVE. FORUM. Kenneth Crawford, Newsweek's Washington Bureau Chief analyzes the forthcoming elections, Pasadena City College Aud. 8 P.M. Free.

DISCUSSION of Propositions on the Nov. Ballot at Dorsey High School and Westchester High School, 7:30 PM. Sponsored by the League of Women Voters. Free.

RALLY. "Project Prayer Voter Action Rally" at the Shrine Aud. 8 PM. led by Mary Pickford and hosts of stars. Tickets $2, $3 and $5. For info. HO 6-9339

Due to the fact that we do not as yet have a second class permit and can not obtain one until our paid circulation increases, this issue may reach you one or two days after publication date. We hope you will bear with us until this problem is resolved. If you feel your issue is reaching you much too late please contact your local post office.

LECTURE. Michael Harrington Jr. discusses "The Presidency and the Problem of Poverty." UCLA Royce Hall. 8 PM. Free.

FILM. "Aku-Aku," color film about the Easter Islands in the Aud. of the L.A. County Museum at 8 PM. Free.

PANEL DISCUSSION. Film Making for Television and Movies at Valley College, Theatre Arts Rm. 101 at 8 PM. Free

WEDNESDAY (OCT. 21)

UN WEEK CIVIC DINNER. Ambassador hotel, Embassy Rm. 6 PM; featuring Carl Rowan, Director of USIA. $7.50; ticket includes dinner.

CONCERT. UCLA Chamber Symphonette in an all Vivaldi program. Schoenberg Hll. 8:30 PM. $1.50, Students $.75.

THEATRE. "Antigone," by Jean Anouilh. San Fernando Valley State College, Northridge. 8:30 PM. $1.50. Thru Nov. 24.

UN ASSN. OBSERVANCE. Women's America ORT, 1700 San Ysidro Dr. 1:30 PM. Free.

MEETING. Historical Society of Southern California. Dr. Robert Winter, Assoc. Prof. of History at Occidental College will speak 8 PM. at L.A. county Museum. Free.

DISCUSSION. Propositions on the Nov. Ballot at Banning High School and Gardena High School sponsored by the League of Women Voters. 7:30 PM. Free.

FORUM. "Arrest-Custody-Supervision: Where Does Therapy Begin and End?" by Correctional Service Assoc. Union Oil Co. Aud., 460 S. Boylston St. $1. 8 PM.

THURSDAY (OCT. 22)

FILM. "Monkey Business." Long Beach Museum of Art. 3 PM and 8 PM. Free.

DISCUSSION of propositions on the Nov. Ballot, at Hollywood High, Huntington Park High, and South Gate High, sponsored by the League of Women Voters. 7:30 PM.

MEETING. L.A. Fern Society at the LA County Museum Lounge. 7:30 PM.

ZEN MACROBIOTICS STUDY GROUP. Anderson Research Center, NO 1-3691. $1.50 donation.

LECTURE. Eason Monroe, Exec. Dir. of So. Cal. ACLU speaks on "Preserve the Rumford Act?--Yes," L.A. Valley College. 11 AM. Free.

FRIDAY (OCT. 23)

FUND RAISING PARTY. For "No on Prop. 14." Sponsored by Valley Branch of NAACP at the home of Ed Kussman, 12721 Filmore, Pacoima. 10 PM. $1 don.

CONCERT. Young Musicians Foundation at UCLA, Royce Hall, 8:30 PM. $1.50.

DISCUSSION on Propositions on the Nov. Ballot at Reseda High School, 18230 Kittridge St., 7:30 PM. Sponsored by League of Women Voters.

UN ASSN. OBSERVANCE at the Senior Club of the National Council of Jewish Women at 543 Fairfax Ave. 1 PM. Free.

FILM. "Ikiru," directed by Kurosawa. Immaculate Heart College, 8 PM. Discussion by Sister Mary Corita follows.

MEETING. Lorquin Entomological Soc. L.A. County Museum Lounge at 8 PM. free

THEATRE. "The Ladies of Hanover Tower" by the University Extension Theatre Group, UCLA Haines Hall Aud. Thru Dec. 6.

THEATRE. "Zoo Story" and Chekhov's "The Boor." S.M. Playhouse, 1211 4th St., S.M. $2.10. Fri. & Sat's. EX 4-9779. Dir. by Ted Roter.

PLAYS. "The Blind Men" and "Escurial," by Ghelderode through Oct. 25 at Valley Unitarian Church, 9550 Haskel Ave. Northridge, EM 2-1551. Fri. and Sat., 8:30 PM.; Sun., 8:00 PM. $2.25.

SATURDAY (OCT. 24)

CONCERT. Chansons by Marc and Andre at Royce Hall, UCLA. 8:30 PM.

LECTURE. Carl Rowan, Dir. of USIA speaks on the UN. Sponsored by the LA World Affairs Council. Call 629-3194 for reservations.

LECTURE. "Creativity Beyond Sex." by Col. Arthur Burks. Anderson Research Center. Donation $1.25.

SUNDAY, OCTOBER 25

UN ASSN. OBSERVANCE at Baha'i Center, 331 S. New Hampshire Ave. 12:30 PM. Free.

CONCERT. The Schoenfeld Trio at the LA County Museum Aud., 2:30 PM. Free.

OPEN HOUSE at the UCLA Campus from 11 AM to 5 PM. Trams are available to transport visitors.

CONCERT. The Alma Trio presents the "Art of the Trio" at the Westside Jewish Comm. Center at 8:30 PM. Free

LECTURE. "The Family's Search for Survival" by Helen Colton Field at the First Unitarian Church, 9:30 AM. Free.

CONCERT. Music of Eugene Zador. The Mitzelfelt Choir and the L.A. Brass Society at Schoenberg Hall, 8:30 PM. $2, students $1.

UN ASSN. OBSERVANCE. The Young People's Group, Holman Methodist Church, 3320 W. Adams Blvd. Noon. Free.

THEATRE PARTY. Tennesse William's "The Milk Train Doesn't Stop Here Anymore" at the Stage Society Theatre, sponsored by San Fernando Valley CAP 14

CONCERT. The second concert evening of Beethovan Piano Sonatas by Lillian Steuber at the Esquire Theatre, 2670 E. Colorado Blvd., Pasadena. Sponsored by Calif. Teachers Assoc.

LECTURE. "Perspectives in a Presidential Year" Lecture Series at Royce Hall, UCLA, presents James MacGregor Burns speaking on "Toward the Great Society" at 8 PM. Free.

CONTINUING EVENTS

ARABIAN HORSE SHOW. Kellogg Campus of Calif. State Polytechnic College. Each Sunday at 2 and 3:30 PM thru May. December excepted.

SPONTANEOUS SOUND. Fernwood Theatre. 5497 Fernwood. Nightly at 10:30 except Fridays, Friday nights at 11:30 and Sunday at 3:30. $1 donation.

MEETING. The Student Coordinating Comm. will meet every Mon. night at YWCA, 574 Hilgard Ave. 8 PM for voter registration drives.

THEATRE. John Dos Passos' satirical revue "USA" Fri and Sat. eves at 8:30 at the Northridge Theatre Guild, 18275 Parthenia. $2.40, $1.40. Thru Nov. 14.

J. PAUL GETTY MUSEUM. Permanent exhibition. 1798 Cabrillo Hwy. Malibu, Wed & Sat. 2-4 by appt. only. FL 4-1003.

PAINTINGS of Wm. Merritt Chase at Art Gallery of U. C. Santa Barbara to Nov. 8.

LITHOGRAPHS of Toulouse-Lautrec at the Pasadena Art Museum to Nov. 6

EXHIBIT. "The Painter's Eye", 18 California artists at Citrus College, 18824 E. Foothill, Azusa. Thru Oct. 30.

SELECTED WORKS of Vicki Feldon at the Univ. of Judiasm, 6525 Sunset Blvd. to Oct. 25.

COMMUNITY ART SHOW. Cerritos Collage, Norwalk. In the Art Gallery. to Oct. 25.

THE POTSHOP. 324 Sunset Ave., Venice, has Sunday open house from noon to five. Visitors are given a tour of the facilities and encouraged to ask questions about pots. 399-9714.

EXHIBIT. "Early California in the Kitchen," an exhibit of early Calif. cooking, utensils and recipe books at the LA County Museum. Through Nov. 29.

LECTURE. "Existentialism" by Max Fisher, 4320 Los Feliz Blvd. No. 10. $2 donation. Mondays *8:30 PM.

ART EXHIBIT. La Jolla Museum of Art, 700 Prospect, George Csengeri, paintings, Wednesday to Oct. 25; Georges Rouault, paintings, and graphics masterpieces, Fri. to Nov. 1.

AFRICAN ART. Otis Art Institute, 2401 Wilshire. African Art featuring the fabrics of Jack Lenor Larsen, Monday through Nov. 1.

THEATRE. Instant Theatre at the Horseshoe Stage, 7458 Melrose, Performances are Friday & Saturday at 8:30. For reservations: OL 4-7024.

MOVIES. Ferndell Nature Museum presents nature films every Sat. and Sun. from 1-5 PM. Free. For information call HO 7-1661 (1-5 PM).

THEATRE. The Janus Repetory Co. is now presenting O'Neill's "Anna Christie," Friday & Saturday evenings at 8:30. Free but reservations needed. Century City Playhouse, 10508 W. Pico Blvd. HO 9-3814.

ART. Thirty-six Claremont artist at Scripp's College, Lang. Art Bldg. thru Oct. 18.

ART. Painting and prints by Georges Rouault at the Main Galleries of the La Jolla Museum of Art, to Nov. 1.

ART. Primitive art from New Guinea at the Santa Barbara Museum of Art, assembled by the Stendahl Galleries at Hollywood, through Nov. 1.

TRI-CLUB ART EXHIBIT opens Sat. at the Greek Theatre in Griffith Park thru Oct. 31.

DICKSON ART GALLERY AT UCLA Sterling Holloway collection thru Oct. 25th.

ABSTRACT SERIGRAPHS of Sister Mary Corita at Laguna Beach Art Assn., 307 Cliff Dr., Laguna Beach.

PASADENA ART MUSEUM. Imprint and Fourth Biennial Print Exhibit thru Nov. 6

CALIF. HISTORY OBJECTS. Charles W. Bowers Memorial Museum, 2002 N. Main St., Santa Ana, with objects of Calif. history from early Indian Spanish occupation to 20th Century. Daily except Monday. Free.

FINE ARTS Gallery of San Diego. Luristan Bronzes and Islamic Ceramics. Thru Nov. 1.

NEW PAINTINGS by Lee Mullican. Mount St. Mary's College, thorugh OCT. 21.

ORGY. Every Wednesday, two to nine PM. Fourth Estate, Rm. 3, 8226 Sunset Blvd.

PHOTO EXHIBIT of "The Eloquent Light" by Ansel Adams at Fullerton Jr. College, 321 E. Chapman. Thru Oct.

STUDENT ART EXHIBIT at Occidental College, Thorne Hall & Art Gall. thru 10-17

BUDDHIST ART at the Philosophical Research Soc. 3910 Los Feliz Blvd. Thru Oct. 25.

EXHIBITION. National Soc. of Arts & Letters at the Wilshire Federal Savings Art Salon, 3500 Wilshire Blvd. Thru Oct. 23.

SOC. FOR PRESERVATION of Dixieland meets every 4th Sunday, 5 PM. Holiday Inn, 9191 Central Ave., Montclair. $1 incudes entertainment.

PAGEANT OF ROSES. Rose Hills Memorial Park in Whittier, Free thru Oct. NEW ORLEANS JAZZ CLUB of Calif. meets the 1st Sunday of the month with featured musicians. 2 PM. Moose Hall, Santa Ana Freeway & Katella in Anaheim.

PHOTOGRAPHIC EXHIBIT. "Our Environment, A Survey 1964," by Julius Shulman. UCLA Art Gallery, Monday to Oct. 25

LOCATIONS

Anderson Research Center, 437 N. Kenmore Ave., L.A.

El Rodeo School, 605 Whittier Dr., B.H.

Ferndell Nature Museum, 5375 Red Oak Dr., L.A.

First Unitarian Church, 2936 W. 8th St., L.A.

Greek Theatre, 2700 N. Vermont Ave., LA

Los Angeles City College, 855 N. Vermont Ave., L.A.

L.A. County Museum of History, Science and Art, Exposition Park, LA

Long Beach Museum of Art, 2300 E. Ocean Blvd, Long Beach

Municipal Art Gallery, Barnsdell Park, Vermont & Hollywood Blvd., L.A.

Otis Art Institute, 2401 Wilshire Blvd., L.A.

Plummer Park, 7377 Santa Monica Blvd. L.A.

Theosophical Society, 506 Santa Monica Blvd., L.A.

Univ. of Calif. at Los Angeles, 405 Hilgard Ave., W.L.A.

University High School, 11800 Texas Ave., W.L.A.

Valley College, 5800 Fulton Ave., Van Nuys.

West Hollywood Park, 647 N. San Vicente Blvd., L.A.

Westdale Savings & Loan Assn., Sepulveda & National Blvds.

Westside Jewish Community Center, 5870 W. Olympic Blvd., L.A.

L.A. PUBLIC CIVIC MEETINGS

City Council Meetings, 5 days a week at 10 AM, Spring St. level of City Hall.

County Board of Supervisors, every Tuesday, 9:30 AM, County Hall of Administration, Temple & Grand St., 3rd floor

Building & Safety Committee of City Council, 3rd Wednesday of month, 2 PM, Council Chamber.

Charter & Administrative Code Committee of City Council, 2nd Thursday of month, 2 PM, Rm. 118, City Hall. (Meeting weekly until January on different days at the call of the Chair).

Finance Committee, City Council, every Monday, 2 PM, Rm. 118 City Hall

Recreation & Park Commission, every Thursday, 10 AM, Rm. 305, City Hall.

Public Utilities & Transportation Commission, every Tuesday, 10 AM, Rm. 150, City Hall.

Police, Fire & Civil Defence Committee of the City Council, every 2nd & 4th Wed. at 2 PM in Rm. 118, City Hall.

TESTIMONIAL BANQUET to honor Norman Thomas on his 80th Birthday

Saturday, Oct. 31, 7 p.m., at Chalon Mart, 1919 S. Broadway

MR. THOMAS, SIX TIMES PRESIDENTIAL CANDIDATE FOR THE SOCIALIST PARTY WILL SPEAK ON "THE CONSCIENCE OF THE DEMOCRATIC SOCIALIST"

TICKETS $5. SEND CHECK FOR TICKETS TO MRS. KETTLER, 725 S. WESTLAKE, L.A. 57 or phone HU 3-8830 or DU 3-0036. DEADLINE: OCT. 22

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